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CHANT D'AMOUR

F. BALLARD WILLIAMS

NATIONAL ACADEMY OF DESIGN

WINTER EXHIBITION

BY ARTHUR HOEBER

IN the Winter Exhibition set forth by the National Academy of Design, which opened on December 10th, and closed on January 9th, John S. Sargent was represented by a portrait study of a sensuous Spanish girl, dark of skin, beautiful of face, with a color note in her red shawl, and that delicate modeling of form, that vivid personality, which are so characteristic of the work of this painter. A very lovely canvas, it stood out pre-eminently as *the picture* of the show, and quietly put to shame the flaring, sensational portrait by the Italian, Boldini, which through a luckless inspiration was borrowed to make a *clou* on the walls. Doubtless Boldini has marvelous

dexterity, is technically a juggler, a magician, but Sargent has all his craftsmanship plus taste, breeding, intelligent sense of proportion and color charm.

It was not Sargent alone, however, who upheld the standard of American portraiture in this exhibition. While numerically less portraits than usual were included those shown were of a high quality. George de Forest Brush contributed an important three-quarter-length portrait of Henry George, begun some years ago but recently completed. Well modeled and in great detail it was yet without some of the hard quality of edges that not infrequently cause regret in Mr. Brush's work. And Lydia Field Emmet, in a por-

trait of Mrs. Oliver Iselin, showed a woman of breeding and refinement, a beautiful young woman whom she had painted with distinction and with good knowledge of her *metier*. It was one of the fine works in the exhibition.

One could turn with pleasure to Albert Sterner's likeness of his wife, a beautiful woman, whom he had painted many times, but never perhaps more satisfactorily than on this occasion when he evolved a scheme of white and gold. Howard Gardner Cushing, too, rendered his lovely wife, a woman with Titian-colored hair, and again the scheme was of gold, the lady seated before a mirror. Irving R. Wiles painted his daughter in riding costume, standing beside her horse's head; and John W. Alexander, the new president of the Academy, had an entirely characteristic portrait of the late Richard Watson Gilder, painted, however, some years ago, together with a standing figure of a woman in yellow, a recent work. To the latter the place of honor in the Vanderbilt gallery was accorded.

A newcomer to the exhibition was Ernest L. Blumenschein, who has returned after some years in Paris, and, quitting illustrative work, appeared with a portrait of the writer Ellis Parker Butler and his family, wonderfully original in arrangement and treatment and astonishingly like in the presentation of the well-known author.

A marine painter who in the past few years has made astonishing strides, attracting a large attention from the collector, is Frederick J. Waugh, who knows the sea as do few men, drawing wave forms with consummate knowledge and putting on his pigment with alluring facility. In one of his canvases in this exhibition he presented an aspect of the sea which we do not recall to have seen rendered before. It was of the rocks at Bailey Island, in Maine, and against a dark mass of ocean was pictured the surf dashing upon the grey boulders, the foam caught and illuminated by the rays of the setting sun. Powerful in its realism it was striking as a color scheme and full of action. From it one could turn

to a scene in mid-ocean, "The Great Deep," by the same painter, which was a faithful representation of the waste of waters, the surging billows and the profundity of the ocean, admirably drawn and modeled, with the elusive quality of ever-changing wave forms convincingly interpreted. Sterling good pictures of the sea indeed were not lacking, for there were also Emil Carlsen's "Meeting of the Seas," a transcription in delicate tints of dashing spray under an opal sky; Paul Dougherty's "Black Squall," showing the onrush of ocean against rocks, the sky forbidding, ominous, dramatic; and DeWitt Pashall's "Caverns of the Deep," a large canvas picturing a rock-bound coast and turbulent waters under an effect of moonlight, which was full of subtlety, able in construction and distinctly of note.

There were women exhibitors who crowded the men hard for honors—Lillian Genth, for example, who sent some nudes in sunlight, of which she has made a specialty in recent years, painted with a masculinity that never for an instant betrayed her sex, sweeping in her masses with wonderful courage and effectiveness and obtaining remarkably just values. Susan Watkins, also, is to be counted in the same category, contributing an interior, the corner of a room, with splendid atmospheric effect, and some beautifully painted still life, a group of porcelains; as well as May Wilson Preston, the well-known illustrator, who sent a delightfully clever sketch of a young woman by a mantelpiece, painted with a freedom suggestive of long years of experience, but which it seems was almost an initial effort in oils. Obviously one who makes so brilliant a start with an unfamiliar medium should eventually go far.

Another illustrator who disclosed promise was James Montgomery Flagg, whose girl reading, entitled "Sunday Morning," was well worth the while.

Glackens, Bellows and Lawson, members of that clever group known as "The Eight," were all adequately represented. We were, however, reminded of the mutability of things human by pathetic bits of crêpe and funereal wreaths under



THE BLACK SQUALL

PAUL DOUGHERTY, N. A.

paintings by Louis Loeb and Verplank Birney, both of whom were members of the Academy, and have within the last six months passed away. Mr. Loeb's painting, "The Peacock," was of a beautiful woman, in much finery, yet displaying a lovely bare shoulder—perhaps his best effort.

An excellent landscape was Bruce Crane's "Woods and Hills," solidly painted with an evident nice appreciation of the subtleties of autumnal coloring, agreeably arranged and rendered with simplicity and directness. In quite a different vein, but charmingly presented with a feeling of great delicacy and poetry, was F. Ballard Williams' "Hills of Purple and Rose," with its representation of great stretches of distant and undulating country. Likewise with spacious suggestion Albert Groll again spread out before us a wonderful expanse of Arizona country under a sky with superb cloud effect. For a large landscape, "An Opalescent River," with

snow and ice and bare trees lining the bank, Gardner Symons received the Carnegie prize. The Proctor prize went to Montague Flagg, for a portrait of his wife, and the Isidor medal to F. Ballard Williams for his decorative figure painting "Chant d'Amour" (purchased, before the exhibition closed, by the Brooklyn Institute for its permanent collection).

Charles W. Hawthorne, famous as a historian in a pictorial way, of the Portuguese colony of fishermen at Provincetown, Cape Cod, had quite the best thing he has done in this exhibition—a picture of two sturdy seamen standing by a barrel of fish. Both in his characterization of the men and his deft painting of the fish, Mr. Hawthorne disclosed a large talent—a genuine artistic feeling—and showed himself quite unsurpassed as a manipulator of pigment.

Louis Mora, the youngest of all the Academicians, exhibited some of the fruit of his recent visit to Spain—a seated figure of a gypsy, dark of complexion,

heavy and peasant-like of carriage, with a certain animal beauty, gaily arrayed as to color and *sui generis*. An able piece of work.

Mention should also be made of Charles C. Curran's "On the Hill Top," a picture of three beautiful young girls in white, seated on the ground with a sky filled with white clouds as a background, wherein subtle values were caught, gaiety given the composition and the spirit of youth rendered with no little charm. Finally a word with reference to the contributions of Charles Warren Eaton—pictorial interpretations of pine trees and winter scenes, one of the former showing a group of pines catching on their top branches the golden glow of the setting sun.

WESTERN ARTISTS' EXHIBITION

BY WALTER M. CLUTE

The Fourteenth Annual Exhibition of the Society of Western Artists opened at the City Museum, St. Louis, Mo., December 8th, following the Annual Convention of the Society in the Old Museum Building on the 2d, 3d, and 4th. Some one hundred and eighty works, paintings, and sculptures were accepted and form the best collection the Society has heretofore assembled for its annual rotary exhibition through the Middle West.

In addition to this regular annual circuit a committee was appointed to formulate plans for the assembling of a smaller exhibition of selected work of members of the Society alone, exhibited during the past two or three years, and which passed the annual jury of selection with highest acclaim. The Society expects to start this new circuit of selected works on its rounds early in the new year for the express purpose of giving as many as possible of those outside of the Society's chapter centers a chance to see what the artists of the Middle West are doing. To accommodate the present cir-

cuit, visited by the regular exhibition of the Society, it is necessary for the collection to be out six months and it is manifestly impossible to extend the time further—hence the new circuit.

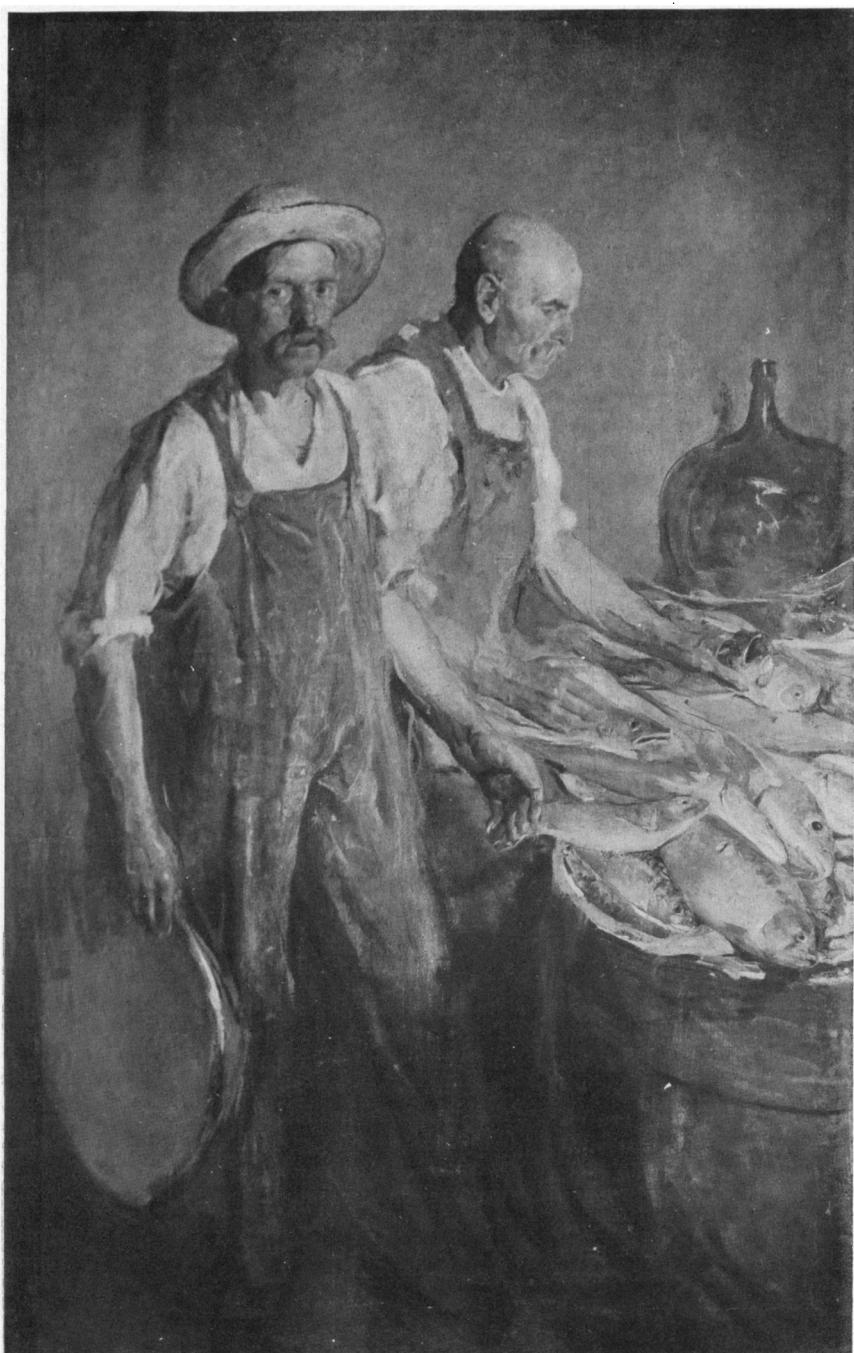
The Fine Arts Building Prize of \$500, given for the "most meritorious exhibit shown by a member, either active or associate, of the Society," was awarded to T. C. Steele of Indianapolis, Ind., for his three landscapes; and the medal of Honorary Award, given by the Wednesday Club of St. Louis, was bestowed on William Wendt, of Chicago, for his group of California landscapes.

Landscape motifs predominate in this year's exhibition, and among the strong contributors (including the above-mentioned prize winners) should be mentioned Gardner Symons, Lucie Hartrath, James William Pattison, L. H. Meakin, E. R. Hurley, J. Ottis Adams, W. Forsyth, Clifton A. Wheeler, E. H. Wuerpel, and Dawson Watson.

Mr. F. O. Sylvester contributed two small mural canvases depicting scenes on the Mississippi.

The portrait is not much in evidence, but the figure, indoors and out, is handled well and forms some of the best centers of interest in the collection. Mr. Fred Carpenter; O. E. Berninghaus' scenes among the Indians of the Southwest; Adam Albright's Children at the Sea; Walter Marshall Clute's small genre subjects of the studio and in his home; Eugenie Fish Glaman's strongly painted animals; Percy Ives' strong decorative figure compositions; Irving R. Bacon's renderings of the "Passing of the West," and Otto Stark's beautiful women in quaint old gardens—these are some of the more striking pictures which will claim the attention of the visitor as the collection moves from St. Louis, Louisville, Ky., Chicago, Indianapolis, Cincinnati and Detroit, whence they will be distributed to their owners.

The Society of Western Artists was organized in 1896, in chapters representing various sections. If there is anything in the West around which a national feeling for art can crystallize, it should appear in the work of this Society.



TWO FISHERMEN

C. W. HAWTHORNE. A. N. A.

WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN